Marx and the limits – is Hegel dead, or am I?
By Shomit Sirohi

I. Ceaseless Alteration – Spurious Infinity – the Finite and Infinity, the process of a limit and its also finally post-structuralist remodelling in Badiou – a subject like Christ, the becoming finite, infinite of the subject passing the impasse – the heroic Aeshylus and the determination of force which means contradiction even correlation of forces – how all of this is then according to Bruno Bosteels – the more absolute process but in less idealist fashion more like the beginnings of Hegel – the rational kernel a cut, in fact a violence to win.

In fact then the critic Derrida is against the one divides into two, this humanist also in fact take on alienation as true, but with a process of in fact humanism as foundation of a generic sub-set which is an ensemble perhaps just an ensemble which acts out the process of subjective and objective sides of a process even as a crisis of limit, spurious and then the subject which is a critique of course – Saroj Giri calls, the subject not as Foucault's subject, the more episteme and specific critic, nor Derrida, the more aporia, and simple hospitality and in fact a critic of Heidegger more. Now in fact, Badiou, the subject will force a protest and win, this solves my crisis he is currently arguing – he means that a general world of hospitals, state of the situation develops on the belonging to a health process which though is not psychoanalytic or trained as a subject he calls in fact the winning subject – this is his truth – that Events happen – like Usain Bolt run happens – it is that miraculous the event – and that then is his answer to a crisis of any kind – he means in that resolute position there will be a spiritual forcing called in fact the subject who will portray even in Sirohi, the new theory of the subject something of a graceful or even black power protest, he will win.

II. Limitless – on Beckett or Sirohi – who is Den on this subject.

Then of course, the profound meditations of Badiou – a model of subjective in fact destiny – that in the absurd process, or even in the Clamour of Being – there is a positive outcome – even the passage is aleatory – like a aleatory poem – that wilderness of a trajectory of being-there – a kind of process of aleatory even humour.

My critique of this still too Hegelian a process – that there is a limit which I agree – and in fact Derrida comes close to this in his critique of Lacan, that it is ethics which survives this process – and then comes the barrage of the whole process in Dolar – you see one-step two-step and three – it means that an encounter here is needed – when in simple poems one is charged with murder, only an encounter will save me. Nothing takes place but the place, the nightwatchman of the process – the simple event is then in fact Mallarmean – a subject who is still structural, that poem which means in a pure metaphysics of Mallarme, that the lover is an actor who is prepared for in fact the place which is where emptiness is taking a distance – in Badiou with Hallward's dramatism, I will make you join the process or not, either p- or non-p, in this concrete process – there is no path, we make the path by walking it.

It has profound meanings for French philosophers including Hallward, that subject to truth – in fact it means in his style then – to assert in the real process of any kind – the will of the people or if I am too smart, the process of fidelity to a subject which then is active as a simple move – called in Badiou – the subjective force of in fact the individual or even in fact an Event – which is all around us – but is graced like a meaning called Paul, of course, such a subject – such a formal subject who acts in line with the Event of grace, which in Sirohi also exists – the sans-help which is then in fact the demonstration of crisis and politics which will assert a certain dimension of victory – each condition is a protest democracy as Cornel West is supposed to say.

My own process chooses this “Catastrophe” of liberal poetry to mean instead Fanon, as discourse, subject – that stuff, and the real meaning of Beckett – not this absurd French poem of Mallermean type – but in fact outright humour, limits face humour, it is like a voice in the Sirohian process – it will burst into humour – Usain Bolt is truth and event and subject – gliding as they say – levitating as they say – in lightness as they say – Spiritual as they say – in fact limitless – that’s what I call an event – think again about the future of philosophy. Such poetry in language, such a poem – that in fact at the worst and the least, and the unnullable least, it is not an abstract kind of Den – persistence, tarrying, living – but actually running into the waves, delicate sounds, of sex, and then heroism agreed – but in fact humour, a lot of light humour – even Jewish speech – in Letters to Milena – the more fundamental point was the gin and tonic is not in fact a bad thing – it is a humorous cure – that Milena was afterall drunk and lost, its Jewish meaning is a profound crisis that she is lost, and I am her guide and I am also down with madness – in this when violence is how the chips are down – humour breaks out like symphony – or jazz.